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UNIVERSITY OF NORTH CAROLINA
EXTENSION LEAFLET

A STUDY COURSE IN MODERN
DRAMA

PROGRAM FOR WOMEN'S CLUBS

BY

THE COMMUNITY DRAMA DIVISION

IN CO-OPERATION WITH

THE WOMEN'S CLUBS DIVISION



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UNIVERSITY OF NORTH CAROLINA
EXTENSION LEAFLETS

A STUDY COURSE IN MODERN DRAMA
PROGRAM FOR WOMEN'S CLUBS

By ELIZABETH A. LAY ^{Thompson} ^{Green}
Secretary of the Division of Community Drama

WITH AN INTRODUCTION BY

FREDERICK H. KOCH
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Drama in the University of North Car*



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A FOREWORD

Since Nora Helmer closed the door on her *Doll's House* great changes have come. Ibsen, the iconoclast, sounded the tocsin in the theatre and undertook boldly the arraignment of a decadent society. The Modern Drama had come to proclaim a new order.

THE NEW THEATRE

The new theatre became a "republic of active literature." It enlisted in its rank such representative thinkers and writers as Tolstoy and Tchekoff; Björnson and Strindberg; Shaw, Barrie and Galsworthy; Hauptmann and Sudermann; Maeterlinck; Brieux and Rostand; Yeats, Lady Gregory and Synge. The poignant message, in London, of John Galsworthy's *Justice* had an almost instantaneous result in action. Its performance aroused the public conscience to such an extent that a parliamentary investigation of British court procedure and prison conditions was ordered and almost immediate remedial legislation followed. Rostand said, "I have put my best brains into *Chantecler*, and the world awaited its première with bated breath. Ireland found a voice, and a new national literature came into being."

The Modern Drama has created a new audience—an audience not seeking amusement only, but tremendously in earnest, and forward looking. It has restored to the people their birthright in a theatre of religion and of patriotism, an institution for the revelation of Truth and Beauty.

A STUDY OF THE MODERN DRAMA

It is hoped that this study of Modern Drama will not be undertaken solely for its cultural values. It should be more than an isolated course in literature. It should have a more vital influence. It should seek to interest women as leaders in the artistic life of their communities, in an active appreciation of the best plays in the theatre of today. It may do much in vivifying modern life toward the creation of native drama.

As an earnest interpretation of contemporary life, a study of Modern Drama should lead to an understanding of the theatre, not simply as a place of pleasure but as an educative force in the community. A thoughtful consideration of such plays as

Strife, *The Gauntlet*, and *Mrs. Warren's Profession* will lead to a deeper understanding of our common social problems, while the plays of such romanticists as Rostand, Maeterlinck, and Barrie will suggest to the student a conception of the meaning of life as interpreted in dramatic forms on the plane of fantasy.

The inclusion of the work of William Vaughn Moody, of Eugene O'Neill, and of the Little Theatres in the United States is significant of the aim of this course to stimulate interest in the making of a native literature from our own life. No community is too poor to play its part in the movement towards a people's theatre, and a new American Drama.

Those who have come to an understanding of the true function of the theatre and to a genuine appreciation of the best plays can do much to cultivate right standards of taste in the community. The Woman's Club, by directing public opinion and by actively supporting the good plays that come to the local theatre, may materially encourage the best travelling productions and so help to bring more worthy plays to the community. In this way the dramatic taste of the people will be guided along the right lines.

COMMUNITY DRAMA

Dramatic literature cannot be studied to the best advantage from the printed page. A play must be acted to be appreciated. Drama is written to be performed, and only in performance are its dramatic values fully revealed. For this reason in each program of this Course of Study is included an illustrative scene, or a one-act play, to be presented by members of the Club. This may be done as simply as desired, without any attempt at stage settings and properties, and even without committing the lines. Thus the characters and the action are vitalized in a very effective and often surprising way. More than this, however, in such simple experiments may be found the nucleus of an amateur dramatic group for the production of good plays and the development of an active community theatre. An interesting program for public presentation may easily be made up from the one-act plays included in this course. This may well be followed by the production of full-length plays of different types at regular intervals throughout the year. The value of such work can hardly be overemphasized. It will go far toward lifting the recreation of the people to the plane of imagination by giving them a vital

appreciation of literature through drama. The dramatic impulse cultivated this way will naturally lead to the desire for the use of the materials of local tradition in the making of pageants and plays of the people.

At Wilmington, a group of women, members of the North Carolina Sorosis, have written *A Pageant of the Lower Cape Fear*, therein conserving their heroic traditions and history in an effective literary and dramatic form. It is now being published in an attractive volume, illustrated with local prints of historic interest. *A Pageant of the Lower Cape Fear* will be staged in June in a natural amphitheatre on the banks of the historic river on the occasion of the Convention of the Women's Clubs of North Carolina. Five hundred citizen players will participate in the production. The costumes will be home-made. Hundreds will have a part in the work of preparation. It is a fine community accomplishment and should be an incentive for similar achievements elsewhere.

FOLK DRAMA IN NORTH CAROLINA

North Carolina is rich in materials for the making of a native drama. This is shown by the work of The Carolina Playmakers. In less than three years of its existence at the University this group of student playwrights has demonstrated the possibilities for the future of a people's theatre in our State and the creation of a new Folk Drama. Such plays as *Peggy*, *The Miser*, and "*Dod Gast Ye Both!*" suggest the range and strong dramatic appeal of the materials to be found in the lives of those who live close to the soil. *The Last of the Lowries*, a tragedy of the Croatan outlaws of Robeson County, and *When Witches Ride*, a play of folk-superstition from Northampton County, illustrate the variety of forms which may be found in the abundant store of our traditions. Every community has its own heritage of historic incident and interesting life of the present day.

In interpreting the contributions of The Carolina Playmakers, in the *American Review of Reviews* for September, 1919, the editor concludes: "When every community has its own native group of plays and producers, we shall have a national American Theatre that will give a richly varied authentic expression of American life. We shall be aware—which we are only dimly at

present—of the actual pulse of the people by the expression in folk-plays of their coördinated minds. It is this common vision, this collective striving that determines nationalism and remains throughout all the ages, the one and only touchstone of the future.”

Every community has an active part to play in the production of this new Folk Drama of America. The simplest efforts of a sincere group of amateurs has a genuine contribution to make. All must be playmakers in this new republic of living literature.

FREDERICK H. KOCH.

Chapel Hill, April 5, 1921.

SUGGESTIONS FOR THE USE OF THE STUDY COURSE

The Study Course has been divided into fourteen parts, each meeting to be devoted to the work of one or more writers, the whole course so planned that a general knowledge will be gained of the whole movement beginning with Ibsen. The limits of the course make it necessary to omit entirely the drama of Italy and Spain with but a passing consideration of the Russian theatre. The aim throughout has been to give a general idea rather than a detailed study of individual phases of the movement. Most of the dramatists are studied in chronological order according to their nationalities but this plan is not rigidly adhered to when the sweep of a general movement is discussed. Rostand, for instance, is considered in the same division with the Belgian romanticist, Maeterlinck. Certain important movements are followed throughout and the influence of one nationality upon the drama of another should be noticed especially. The plays have been selected with a view to the interests of women today and the problems of women are treated in many of the dramas to be read. A special study of the women characters will be interesting.

Two papers are outlined under each topic, but a combination or an omission may be made if necessary. These papers should consider briefly the general background of the dramatist's work and should especially notice his relation to the drama preceding. In this way a connected knowledge of the whole modern movement will be gained. For the preparation of papers it is advisable that a first-hand information be gained from the reading of as much of the playwright's work as can be obtained. Thus the reader will form individual and original conceptions of the work instead of relying upon the criticism of others. For this reason only a limited number of critical references are included at the end of each division.

One or more plays are to be discussed in each meeting. For convenience, questions have been arranged under the headings of Theme, Characters and Structure. This outline is purely suggestive and should not be adhered to except as it may stimu-

late discussion. The play to be discussed should be read by all the members of the club and the discussion led by one member who may apportion the parts for the scene to be read at the meeting. It is strongly advised that this method be followed. The parts for the scene may even be learned in order to obtain a better appreciation of the play as acted drama. In the hope that the club will become interested in producing, at the end of the course, a program of easy one-act plays, references are made throughout to these short pieces and a list may be found in the Bibliography.

The two reference books most useful for this course are Chandler's *Aspects of Modern Drama* which treats the themes of modern plays, and Lewisohn's *The Modern Drama* which gives a general idea of the sweep of the movement. This last mentioned book should be closely followed for a conception of the modern drama as a whole. References are also made to other books and to magazine articles. In the Bibliography, List I enumerates the books of criticism to which reference is made in the course.

A STUDY COURSE IN MODERN DRAMA

PREPARED FOR THE WOMEN'S CLUB DIVISION

FIRST MEETING

Date..... Place.....

*Topic: Ibsen: the Leading Exponent of the Modern
Theatre of Ideas.*

A consideration of the society in which Ibsen lived and the conventions against which he revolted is important to an understanding of the revolutionary effect of his work, not only on the subject matter and technique of modern drama but also on the life and thought of his time. In the subject matter of his realistic plays Ibsen is a pioneer. He founded a new school of social drama. After him came playwrights dealing with contemporary problems and ideas. In technique he reformed and simplified what had been a mechanically constructed drama. *A Doll's House* has been selected as an example of Ibsen's championship of individualism, his realistic portrayal of character and the new technique. The conventional suppression of the wife's individuality shown in this play, and her rebellion, should be viewed in the light of the state of society of Ibsen's time for a true conception of the importance of the play in modern drama and the new view of woman's place in society.

FIRST PAPER. By.....

Subject: IBSEN'S LIFE AND WORKS.

- a. Norwegian society and conventions, especially as illustrated in the drama of that time.
- b. Ibsen's life and his works as expressions of a revolt against the suppression of the individual by these conditions. A general consideration of the themes of his plays and his progress from romanticist to realist and symbolist.
- c. The reception of Ibsen's plays by the critics of his time.

SECOND PAPER. By.....

Subject: IBSEN'S PLACE IN MODERN DRAMA.

- a. The effect of Ibsen's work on the drama of other countries gave rise to the new school of drama expressing new ideas and striving to impress them through the theatre.
- b. Ibsen's technique transformed the "well-made play" by a representation of intimate domestic scenes. He simplified the conventions of the stage by abolishing soliloquies and asides, by perfecting dialogue and by the avoidance of the happy ending. Show how these changes affected the drama of other countries.

DISCUSSION. Led by.....

Subject: A DOLL'S HOUSE.

1. Theme. What is the idea of the play? Show how *Ghosts* is a development of the same idea under more aggravated circumstances.
2. Characters. Discuss their truth and reality. Is Nora's action in the last act justified and rendered logical by the revelation of her character in the first acts? Compare Nora with Mrs. Alving in *Ghosts*.
3. Structure. Consider the exposition of the play and the intimate realistic portrayal of the actual happenings on the stage, as examples of Ibsen's handling of technique. Consider especially the last half of the last act and the manner in which the action prepares for it. Note the ending of the play which would have formed a beginning for a play written according to the old technique.
4. Read the scene between Nora and Torvald in the last act.

REFERENCES :

Lewisohn, *The Modern Drama*, 1-23.
Chandler, *Aspects of Modern Drama*, Chapter I, 333-334.
Archer, Introduction to *A Doll's House* (Scribner edition).
Gosse, article on Ibsen's life and work in *The Encyclopedia Britannica*, Eleventh Edition.
A Doll's House and *Ghosts* should be studied.

ADDITIONAL REFERENCES :

Gosse, *Henrik Ibsen*.
Henderson, *European Dramatists*, 75-199.
Clark, *The Continental Drama of Today*, 17-38.
Archer, *Play-Making*, 85-111, a consideration of technique.
Brandes, *Henrik Ibsen. Björnsterne Björnson. Critical Studies*.

Letters of Henrik Ibsen.

Huneker, J., *After Ibsen.* Forum 39, 1907 : 248-254.

Brandes, Georg, *Appreciation of Ibsen.* Independent 60, 1906 : 1249-1252.

Howells, William D., *An Estimate of Ibsen.* North American 183, 1906 : 1-14.

Gosse, Edmund, *Ibsen.* Atlantic Monthly 98, 1906 : 30-44.

Huneker, J., *Hated Artist and His Work.* Scribners 40, 1906 : 351-361.

Matthews, Brander, *Ibsen as Playwright.* Bookman 22, 1906 : 568-575 and 23 : 18-27.

Björnson, Björnsterne, *Modern Norwegian Literature.* Forum 43, 1910 : 360-370.

Archer, William, *From Ibsen's Workshop.* Forum 42, 1909 : 506-522.

Björkman, Edwin, *The Ibsen Myth.* Forum 45, 1911 : 565-583.

SECOND MEETING

Date..... Place.....

Topic: Bjornson: a Dramatist of Social Problems.

Björnson was a leader in the political reform of his country and his plays are, most of them, products of his enthusiasm for individual rights and liberty which he finds menaced by some social condition of that time. His work marks a transition from Ibsen's attacks on the suppression of the individual soul to that later school of drama of social criticism which built a play around a specific thesis for the purpose of arousing the spirit of reform. Like Ibsen, Björnson is interested in the struggle of the individual but he is more concerned with the outward cause of that struggle. *A Gauntlet* should be viewed, therefore, as an example of this spirit of social reform manifesting itself in the treatment of a difficult question and also as showing Björnson's interest in his characters themselves, as emotional individuals and not as mere automatons of a reform pamphlet in play form. *Beyond Human Power*, a more powerful example of Björnson's work, has been selected for study and a discussion of its dramatic technique.

FIRST PAPER. By.....

Subject: BJÖRNSON'S LIFE AND WORKS.

- a. Björnson as a leader in the political upheaval of Norway and his interest in reform.
- b. A short survey of the themes of his plays as revealing his enthusiasm for reform.

SECOND PAPER. By.....

Subject: THE GAUNTLET AS A PLAY OF SOCIAL CRITICISM.

- a. Discuss Björnson's treatment of this difficult subject.
- b. Compare the two different endings for this play. (See Chandler, 358 and Clark, 44-47).
- c. Considered as a "thesis play"—does Björnson give a definite solution to the problem? A brief survey of the handling of this problem

of sex and the use of the drama to demonstrate social laws in relation to women might include a comparison with plays by Brieux, *Maternity*, *Damaged Goods*, and *The Three Daughters of M. Dupont*. How does Björnson's work mark a transition from emphasis on the problem of the individual in society to emphasis on the problems of social reform?

DISCUSSION. Led by.....

Subject: BEYOND HUMAN POWER.

1. Theme. How is this theme more universal and of more lasting interest than that of *The Gauntlet*?
2. Characters. Discuss the convincingness of the portrayal of Pastor Sang. How clearly does Björnson differentiate the ministers in the play? Notice their characteristics.
3. Structure. Compare the structure of this play with that of *The Gauntlet*. The climax is one of great tension. Show how the events of the play arise out of the characters themselves. How is the discussion of the ministers made interesting? Note how the ending illustrates the meaning of the title.
4. Read in the last act, from the entrance of Bratt to the end of the play.

REFERENCES :

Lewisohn, *The Modern Drama*, 23-27.
Chandler, *Aspects of Modern Drama*, 333-336, 358-370, 147-149, 164-166.
Plays, translated by Edwin Björkman, contains an introduction on the life and works of Björnson.
The Gauntlet and *Beyond Human Power* should be studied.

ADDITIONAL REFERENCES :

Clark, *The Continental Drama of Today*, 39-47.
Brandes, Henrik Ibsen. *Björnsterne Björnson. Critical Studies*.
Björnson, Björnsterne, *The Scandinavian Conflict*. Independent 59, 1905; 92-94.
Modern Norwegian Literature. Forum 43, 1910: 360-370, 503-519.
Schofield, W. H., *Björnson and Ibsen*. Atlantic Monthly 81, 1898: 567-673.
Great Patriot and Great Democrat. Nation 90, 1910: 425-426.

THIRD MEETING

Date..... Place.....

Topic: The Realistic Drama of France: Hervieu and Brieux.

The "Free Theatre" of Paris introduced into France the dramas of Ibsen and Tolstoi and opened a means of expression to such writers of "thesis plays" as Hervieu and Brieux. Among the writers of the realistic school Hervieu was most concerned with the psychological effect of social conditions upon his characters and the presentation of an abstract moral idea. *Know Thyself* is an excellent example of his logical analysis applied to the problems of the relation of husband and wife. Brieux, less intellectual, is a reformer concerned with inveighing the many evils of society and thus applying a remedy. His plays, therefore, may be generally termed "pamphlet plays," in that the drama is really a cloak for a moral and social sermon. *The Red Robe* is a play in which he has most nearly subordinated his propaganda to the action of the play.

FIRST PAPER. By.....

Subject: THE WORK OF HERVIEU.

- a. The Théâtre Libre in Paris. (Lewisohn, 44-52, 100-103).
- b. The work of Hervieu, the nature of the ideas embodied in his plays as compared with those of Brieux.
- c. Compare Ibsen's championship of individualism with Hervieu's defense of the institution of marriage as illustrated by *A Doll's House* and *Know Thyself*.

DISCUSSION. Led by.....

Subject: KNOW THYSELF.

1. Theme. Notice how the idea of the play is brought out through the revelation to the several characters of their lack of insight into themselves.

- 2. Characters. Discuss them as types. Are they also sufficiently characterized as to seem real people? Compare Siberan and Clarisse with Torvald and Nora in *A Doll's House*.
- 3. Structure. Show how suspense is secured by having two separate strands to the plot in the beginning. Has Hervieu so constructed the play that the final proof of his thesis seems natural and inevitable? Compare *A Gauntlet* with *Know Thyself*.
- 4. Read the scene between Siberan and Clarisse in Act III.

SECOND PAPER. By.....

Subject: BRIEUX AS A THESIS DRAMATIST.

- a. A brief outline of the various social problems which are the subjects of Brieux's plays. A discussion of his method of driving home his lesson may be illustrated from *Maternity*, *Damaged Goods* and *The Three Daughters of M. Dupont*.
- b. Discuss Brieux's achievements in making use of the drama for advocating social reform. Is he justified as an artist in depicting the effects of the evils? Compare his work with that of Hervieu, also with Ibsen.

DISCUSSION. Led by.....

Subject: THE RED ROBE.

- 1. Theme. Notice the revelation of the injustice of the working of the law through the *action* of the play. The theme here is brought out without a recourse to long sermonizing speeches. Compare this with *Maternity* and *Damaged Goods*, plays in which the author talks through his characters.
- 2. Characters. Notice the character portrayal which brings out the impression of the pettiness of the machinery of justice. Contrast Vagret with Mouzon. Discuss the dramatic effectiveness of the character of Yanetta. Is her portrayal clear and convincing?
- 3. Structure. Show how the scenes depicting the struggle for advancement among the lawyers in Act I and Act III are woven into the plot and portray in action the evil which the play assails. This subject is better suited to presentation on the stage than such plays as *Maternity* where the characters are merely spokesmen for the author in his arraignment of social abuses. Compare the dialogue of *The Red Robe* and *Damaged Goods*. Note the ending of *The Red Robe* and its dramatic effectiveness.
- 4. Read the scene between Vagret and his wife at the end of Act III and the scene between Mouzon and Yanetta at the end of the play.

REFERENCES :

- Lewisohn, *The Modern Drama*, 44-52, 100-103, 70-89.
Chandler, *Aspects of Modern Drama*, 171-179, 192-209, 333-344.
Know Thyself and *The Red Robe* should be studied.
Maternity, *Damaged Goods* and *The Three Daughters of M. Dupont*
should be read.

ADDITIONAL REFERENCES :

- Clark, *The Continental Drama of Today*, 150-164.
Archer, *Playmaking*, 230-237.
Shaw, Preface to *Three Plays by Brieux*.
Scott, Temple, *Brieux*. Forum 47, 1912.
Baker, George P., *Plays of Brieux*. Atlantic Monthly 90, 1902: 79-86.
Ogden, Phillip, *The Drama of Paul Hervieu*. Sewanee Review 1910:
208-222.

FOURTH MEETING

Date..... Place.....

Topic: The Rise of Naturalism: Strindberg.

The work of Strindberg reveals naturalism in its most sensational form. The later school of naturalists have striven to present an exact photographic view of life in all its commonplace details and, in so doing, often fail in interest and dramatic suspense. Strindberg defines naturalism as art depicting the sensational. That his own experiences warped his ideals does not alter the truth of his reproduction of their sordidness and horror. He is chiefly concerned with the duel between man and woman and the influence of heredity and environment, favorite subjects of naturalist writers. The women of his plays are diabolic and almost inhuman but they are, nevertheless, convincing.

FIRST PAPER. By.....

Subject: STRINDBERG'S LIFE AND WORKS.

- a. Strindberg's own experiences are the basis of his dramas. Discuss the effects on his work of his heredity and environment and the painful experiences of his married life.
- b. Consider briefly Strindberg's early romantic and later symbolic plays. Study more closely his naturalistic dramas and their themes.

SECOND PAPER. By.....

Subject: NATURALISM.

- a. Show the difference between naturalism and realism in subject-matter and technique. Compare *Ghosts* with *The Father*.
- b. Discuss the artistic importance of this method, its faults. Does it really give an adequate picture of life?

DISCUSSION. Led by.....

Subject: THE FATHER.

1. Theme. The duel of the sexes and the kinship of love to hate is shown in its most aggravated form in this struggle of a woman to break the will of her husband. Discuss Strindberg's war on feminism.

2. Characters. The Captain and Laura are abnormal portraits. Does Strindberg succeed in making them convincing? What impression does the final catastrophe make? Why?
3. Structure. Show how the climax grows out of the struggle between Laura and The Captain. Where is the climax of the play? Notice the compactness of the picture presented and the economy used in the dialogue. The unity of place is observed and the time of the action is one day.
4. Read the end of Act II, the scene between The Captain and Laura.

REFERENCES :

Lewisohn, *The Modern Drama*, 27-33.

Chandler, *Aspects of Modern Drama*, 31-49, 294-306.

Plays, translated by Edwin Björkman, contains an introduction on the life and work of Strindberg.

The Father should be studied.

ADDITIONAL REFERENCES :

Clark, *The Continental Drama of Today*, 72-84.

Henderson, *European Dramatists*, 3-72.

Björkman, Edwin, *August Strindberg, His Achievement*. Forum 47, 1912: 274-288.

Hamilton, Clayton, *Strindberg in America*. Bookman 35, 1912: 358-365.

Beyer, Thomas P., *The Plays of Strindberg*. Dial 54, 1913: 53-54.

FIFTH MEETING

Date..... Place.....

Topic: Naturalism in Germany: Hauptmann and Sudermann Compared.

The rise of naturalism in Germany brought out a new view of the artist's relation to his art. The naturalistic creator must be passive and not obtrude his personality into the work but must depict life exactly. Therefore the technical rules of the drama came to be thrown aside and reproduction of the life itself came to be the ideal of the dramatist of this school. A conception of this tendency in German drama may be gained from contrasting the work of Hauptmann with that of Sudermann. *The Weavers* of Hauptmann presents a powerful picture of the misery of the poor without attempting any interpretation. *The Vale of Content*, an example of Sudermann's work, is more conclusive in its form and therefore more generally satisfying even if the technique must be described as conventional.

FIRST PAPER. By.....

Subject: HAUPTMANN AS A NATURALISTIC DRAMATIST.

- a. Discuss the methods and aims of the naturalistic artist. Show how this tendency affected the German stage, illustrating from Hauptmann's plays.
- b. Note the romantic plays of Hauptmann. Outline briefly the subjects and treatment of his dramas. Study *The Weavers* as an example of his naturalism. How would Brieux have treated this subject? How is the work of the naturalistic school a reaction from the "thesis drama"?

DISCUSSION. Led by.....

Subject: THE WEAVERS.

1. Theme. Can this play be said to have a theme or a plot? What is the dramatist striving to do and why must he keep from taking sides with either of the two opposing parties?

2. Characters. Consider the reality of the characters portrayed. Notice the minute details in the conversation and the exact reproduction of the dialogue.
3. Structure. Notice how the dramatist shows the two opposing parties, Capital and Labor, and the faults of each, without definitely taking sides. The play begins and ends inconclusively. Discuss the artistic value of such a "cross-section of life."
4. Read the first act.

SECOND PAPER. By.....

Subject: SUDERMANN AS A POPULAR DRAMATIST.

- a. Discuss Sudermann's departure from the strict ideals of naturalism in a technique which is sometimes strained and theatrical. How does this affect his reputation among German critics?
- b. Contrast Sudermann's technique in *The Vale of Content* with that of *The Weavers*, by Hauptmann. How does Sudermann follow the French "well-made" play from which the naturalist revolted? Three one-act plays of Sudermann give an idea of his choice of themes, *Fritzchen*, *Margot*, and *The Far-Away Princess*.

DISCUSSION. Led by.....

Subject: THE VALE OF CONTENT.

1. Theme. Show how the central idea of the play leads naturally to an ending which, though not striking, is satisfying.
2. Characters. Roecnitz and Wiedemann are strongly contrasted. Is the character of Wiedemann sufficiently strong to render convincing his final success in holding Elizabeth? Notice how skillfully Sudermann has portrayed Dr. Orb, a minor character. Contrast Elizabeth with Strindberg's women?
3. Structure. Notice how the play moves without striking scenes of conflict but how the inner struggle of the characters is dramatically portrayed. Discuss the suspense obtained in the last act. Is it sufficient?
4. Read the last scene between Elizabeth and Wiedemann, Act III.

REFERENCES:

Lewisohn, *The Modern Drama*, 103-135, 163-165.

Chandler, *Aspects of Modern Drama*, 31-51, 113-116.

The Weavers and *The Vale of Content* should be studied, also the one-act plays, *Fritzchen*, *The Far-Away Princess* and *Margot*.

ADDITIONAL REFERENCES :

- Clark, *The Continental Drama of Today*, 85-114.
- Hale, *Dramatists of Today*, 44-90.
- Heller, *Studies in Modern German Literature*, 1-117.
- Coar, *Studies in German Literature in the Nineteenth Century*. Chapter XII—"Socialism and the individual. The conflict between realism and idealism."
- Becker, May L., *Hauptmann, Realist and Idealist*. *Independent* 73, 1912: 1235-1238.
- Fischer, S., *The Plays of Gerhart Hauptmann*. *Edinburgh Review* 198, 1903: 151-177.
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- Grumann, Paul H., *Gerhart Hauptmann*. *Poet Lore* 22, 1911: 117-127.
- Wiehr, Josef, *The Naturalistic Plays of Gerhart Hauptmann*. *Journal of English and German Philology* 6, 1916: 1-71, 531-575.
- Grumann, Paul H., *Hermann Sudermann*. *Poet Lore* 22, 1911: 195-211.
- Wells, Benjamin, *Hermann Sudermann*. *Forum* 26, 1898: 374-378.
- Von Wiedenbach, Ernst, *Evolution of German Drama*. *Forum* 25, 1898: 374-384, 630-640.

SIXTH MEETING

Date..... Place.....

Topic: The Beginning of the English Stage of Today: Jones and Pinero.

We find the English stage of the latter part of the nineteenth century concerned with imitations and adaptations from the French or with copies of the poetic drama of Elizabethan times. The work of Pinero and Jones is chiefly important as marking a departure from the artificial importations and the beginnings of a drama expressive of modern British life. This period of transition paved the way for the later realists and naturalists of England. Judged by their standards the plays of Pinero, Jones and Wilde have many faults. They are important as initiating a new movement in the English Theatre. Some understanding of the Victorian period is necessary. This was a time when "Feminism" was a new thing and "high society" artificial. The women portrayed in the work of Pinero, Jones and Wilde must be judged in relation to their own period.

FIRST PAPER. By.....

Subject: THE ENGLISH STAGE OF THE NINETEENTH CENTURY.

- a.* A consideration of the disrepute of the stage in the early part of the century, the Puritanical ideas which forbade the theatre. The society of that time.
- b.* The importations and adaptations from the French. Melodrama and farce.
- c.* The work of the poetic dramatists, Tennyson and Browning.

SECOND PAPER. By.....

Subject: THE WORK OF PINERO AND JONES.

- a.* The subjects of their plays, a brief survey of their most important works as revealing the society and manners of that time. Compare with French well-made plays. Show the influence of Ibsen on their work.
- b.* The technique of their work. Show the influence of the French theatre in the use of artificial contrivances. How did they improve on the

well-made plays in truth and dramatic power? Consider Jones's one-act plays, *Her Tongue*, *The Goal* and *Grace Mary*.

- c. Discuss *Michael and His Lost Angel* and compare with *The Second Mrs. Tanqueray* from the point of view of technique. Which seems more sincere in his writings, Jones or Pinero? Why was *The Second Mrs. Tanqueray* called an epoch-making play?

DISCUSSION. Led by.....

Subject: THE SECOND MRS. TANQUERAY.

1. Theme. Notice the selection of events by which the author presents his theme, the impossibility of a woman's escaping from her past. Would the ending bring out the theme more strikingly if Paula had not escaped from her life by suicide. Compare the ending of *Iris*.
2. Characters. Is Paula strong enough to be a truly tragic character? Notice how Pinero contrasts Ellean with Paula. Is Aubrey strong enough to be convincing. Notice the eccentric characters, Sir George and Lady Orreyed, and the comedy element they introduce.
3. Structure. Notice the exposition of the play, the economy of lines. There is little use of coincidence and artificial asides and soliloquies. Notice the dramatic effect of the opening of the second act which gives the whole situation between Aubrey and Paula in a sentence, "Exactly six minutes."
4. Read the last act.

REFERENCES :

Lewisohn, *The Modern Drama*, 166-189.

Chandler, *Aspects of Modern Drama*, 153-158, 139-145, 180-191.

The Second Mrs. Tanqueray and *Michael and His Lost Angel* should be studied.

Iris, by Pinero, and three one-act plays by Jones, *Her Tongue*, *The Goal*, and *Grace Mary*, should be read.

ADDITIONAL REFERENCES :

Clark, *The British and American Drama of Today*, 3-46.

Borsa, *The English Stage of Today*, 50-95.

Dickinson, *The Contemporary Drama of England*, 1-132.

Hale, *Dramatists of Today*, 91-111.

Hamilton, edition of *The Social Plays of Arthur Wing Pinero*, edited with prefaces and an introduction.

- Jones, Henry Arthur, *Foundations for a National Drama*, North American 186, 1907: 384-393.
 Literature of the Modern Drama. Atlantic Monthly 98, 1906: 796-807.
- Howells, W. D., *The Plays of Mr. Henry Arthur Jones*. North American 186, 1907: 205-212.
- Dickinson, Thomas H., *Henry Arthur Jones and the Dramatic Renaissance*. North American 202, 1915: 757-768.
- Rideing, William H., *Some Women of Pinero's*. North American 188, 1908: 38-49.

SEVENTH MEETING

Date..... Place.....

Topic: Oscar Wilde, a Social Satirist.

The plays of Oscar Wilde are good examples of the society comedies of that period. Wilde developed a distinctive style of his own, a style fitted to the artificiality of his characters and through his ridicule of society he accomplished much toward the breaking down of Victorian narrowness and affectation. *Lady Windermere's Fan* is a comedy of serious theme, portrayed dramatically—in spite of the mechanical faults of the structure of the play, the use of soliloquies and coincidences. *The Importance of Being Earnest* is perhaps the best modern example of a play which is pure farce, a true comedy of manners.

FIRST PAPER. By.....

Subject: OSCAR WILDE AS A DRAMATIST.

- a. Give a brief description of his personality. His wit and charm fitted him for the society he describes. Discuss the artificial class distinctions and foibles which Wilde made the target of his epigrams.
- b. Outline briefly his plays, the phases of English society depicted. Notice the technique used in the construction of the plots. The survival of mechanical contrivances was often successfully covered by Wilde's witty dialogue.

SECOND PAPER. By.....

*Subject: THE IMPORTANCE OF BEING EARNEST:
A SOCIETY FARCE.*

- a. Study the play for an appreciation of Wilde's style. Notice his use of epigrams, the sparkling quality of the dialogue.
- b. As a drama built around what is little more than a pun, discuss the characterization and its value in the dramatic effectiveness of the play.
- c. Compare *The Importance of Being Earnest* with *Lady Windermere's Fan*. Was Wilde's style better adapted to farce or comedy? What is the difference?

DISCUSSION. Led by.....

Subject: LADY WINDERMERE'S FAN.

1. Theme. Has the playwright treated his theme seriously? What was Wilde's purpose in ridiculing the Victorian way of classifying society into good and bad? How does the "happy ending" of Mrs. Erlynne's plans affect our conception of the seriousness of the problem?
2. Characters. Notice how Wilde uses the same types over and over again. Compare the Duchess of Berwick with Lady Bracknell in *The Importance of Being Earnest*. Mrs. Erlynne is the most prominent character creation in the play. Discuss her dual role of blackmailer and protecting mother.
3. Structure. Note the use of asides, soliloquies and coincidences. Note especially how the whole play turns upon the soliloquy of Lady Windermere at her chance finding of the check book. Is the plot probable and convincing? Is the author successful in concealing any imperfections in the structure by the compelling interest of the story? Contrast the technique of Wilde with that of the naturalist school, Strindberg, Hauptmann and Granville Barker.
4. Read Act IV.

REFERENCES :

Lewisohn, *The Modern Drama*, 189-192.

Chandler, *Aspects of Modern Drama*, 135-138.

Lady Windermere's Fan and *The Importance of Being Earnest* should be studied.

ADDITIONAL REFERENCES :

Clark, *The British and American Drama of Today*, 47-62.

Dickinson, *The Contemporary Drama of England*, 133-153.

Henderson, *European Dramatists*, 253-320.

Chesson, W. H., *A Reminiscence of 1898*. Bookman 34, 1911: 389-394.

(Review) *Placing Oscar Wilde in Literature*. Current Literature 53, 1912: 219-222.

EIGHTH MEETING

Date..... Place.....

Topic: George Bernard Shaw.

Shaw's work was made possible by the playwrights before him who had striven for the reorganization of the theatre and also for the readjustment of laws regulating the publishing of plays. Thus he found a channel for expression of even the most radical ideas. His dramas are plays of social criticism in that they strike at the fundamental moral ideas underlying the fabric of social institutions. He does not appeal to the emotions but to the reason through satire. His play, *Candida*, treats the "eternal triangle" in a new and unconventional but altogether sane manner. The characters in this play should be noted as among the most distinctively individual of all his creations, and not, as is sometimes the case, mere mouthpieces for the expression of this playwright's own views.

FIRST PAPER. By.....

Subject: SHAW'S LIFE AND HIS PERSONALITY.

- a. The struggle of his early life and his success as a critic are the natural results of his decision that he is "normal" and those who are different "abnormal." His work in criticism should be discussed, his socialism. Note the reception of his plays in America.
- b. Shaw was enabled to use the drama as a vehicle of expression because of the work of the playwrights before him. Discuss the radical nature of his views and their reception on the stage. *Mrs. Warren's Profession* was censored. Many of his plays were presented originally in independent theatres.
- c. The reception of Shaw's plays by the critics and his attitude toward their criticism. The revelation of his independence of character and thought.

SECOND PAPER. By.....

Subject: SHAW'S PLAYS AS EXPRESSION OF HIS VIEWS.

- a. Shaw as a satirist seeks to arouse people to an intellectual examination of false ideas at the basis of society. Note his method, use of pre-

faces to his plays and long stage directions as well as long speeches, as means of expressing his personal views and provoking thought. The technique of his plays.

- b. Shaw's theories of philosophy founded on science and the processes of nature. His faith in individualism and his views of the causes of social abuses as shown in many of his plays, especially *Mrs. Warren's Profession*, *Major Barbara*, *Widowers' Houses*, and *Man and Superman*.
- c. The variety of his subjects. His satire on the misconception of love and marriage. Does the tonic effect of his satire compensate for his extreme and sometimes conflicting theories?

DISCUSSION. Led by.....

Subject: CANDIDA.

1. Theme. A sane solution of the "eternal triangle." The author shows that it is not the institution of marriage which holds the wife, but love and the need of her husband for her. Compare this treatment with Barrie's in *What Every Woman Knows*, and with Sudermann's *The Vale of Content*. Compare also the one-act play in which Shaw treats the "eternal triangle," *How He Lied to Her Husband*.
2. Characters. How far do the characters act as mouthpieces for Shaw's opinions and how far are they individualized? Note the reality of the portraits. How do the stage directions help to give a clear picture of the characters? Compare *Candida* with Maggie in *What Every Woman Knows*.
3. Structure. In its fundamental details show that the plot is the conventional one of the "eternal triangle." Wherein has Shaw's satire served to give it a new twist? Note the dramatic effectiveness of the play, the effective "curtains," the use of suspense, and show that Shaw himself follows the general lines of the "ready-made" play here, even though he condemns the tricks of the theatre.
4. Read the last act from the exit of Burgess.

REFERENCES:

Lewisohn, *The Modern Drama*, 192-202.

Chandler, *Aspects of Modern Drama*, 116-119, 398-421.

Shaw's *Dramatic Opinions and Essays* and prefaces to his plays should be read for an idea of his work as critic, also *The Quintessence of Ibsenism*, by Shaw.

Candida should be studied.

Mrs. Warren's Profession and *Widowers' Houses* should be read and Shaw's one-act plays, *Press Cuttings* and *How He Lied to Her Husband*.

ADDITIONAL REFERENCES :

- Clark, *The British and American Drama of Today*, 63-89.
Dickinson, *The Contemporary Drama of England*, 154-204.
Borsa, *The English Stage of Today*, 120-166.
Hale, *Dramatists of Today*, 112-147.
Henderson, *European Dramatists*, 323-361.
 George Bernard Shaw, His Life and Works.
Burton, *Bernard Shaw, the Man and the Mask.*
Chesterton, *George Bernard Shaw.*
Björkman, E., *Serious Bernard Shaw.* Review of Reviews 43, 1911 :
 425-429.
Scott, Temple, *Shaw, the Realizer of Ideals.* Forum 45, 1911 : 334-354.
Hamilton, Clayton, *Criticism and Creation in the Drama.* Bookman 44,
 1913 : 628-632.

NINTH MEETING

DATE..... PLACE.....

Topic: The Independent Theatre Movement in England: Barker and Galsworthy.

The repertory theatre has done for England what the Little Theatre movement aims to accomplish in America. The work of the organizers of the independent theatres opened the way for the presentation of plays which would never have found a place on the English commercial stage—such plays as Shaw's *Widowers' Houses*. Artists and writers were given an opportunity to experiment and developed a tendency to "life-likeness," a technique which aims at a complete picture of life, revolting completely from the emotionalism and artificial effects of the "well-made" play. Granville Barker, a producer of the repertory theatres as well as a writer, is an advocate of the extremes of naturalistic technique. The influence of Shaw is seen in the detailed dialogue but Barker goes farther and makes his characters speak exactly as in real life, portraying their intellectual activities in relation to a problem of modern life, such as the problem of sex in *The Madras House*.

Galsworthy's work is more effective. He succeeds in selecting intensely dramatic subjects and scenes of conflict which are at the same time realistic and powerful as drama. His play, *Justice*, led to the reform of the penal system in England, not because the playwright was a propagandist, but because he presented the sordidness of conditions so forcibly as to arouse thought. *Strife* is an example of his unpartisan presentation of a problem.

FIRST PAPER. By.....

Subject: THE NATURALISTIC DRAMA IN ENGLAND.

- a. A survey of the forces which led to the new organization of the theatre and the rise of the repertory theatre. (Dickinson, *The Contemporary Drama of England*, 154-175.) Note the part of Barker in noteworthy producing, also Galsworthy's connection with the movement and the success of his plays in recent years in America.
- b. The new theories of the drama led to a revolt from old methods and a new aim, sincerity. (See Galsworthy's statement in Lewisohn's *The*

Modern Drama, 207-208.) Barker carried this ideal to an extreme in his technique. Compare the methods and aims of the naturalists in England with the work of Hauptmann and other naturalists in Europe, especially Tchekoff's *The Cherry Orchard*. In this connection it may be interesting to note the same naturalistic tendencies in the work of such modern poets as Edgar Lee Masters.

- c. Discuss *The Madras House* as an example of the naturalistic presentation of an intellectual problem, that of the relation of the sexes. Compare the "thesis plays" of Brieux for the handling of the problems of sex. Barker states a problem but does not answer it. Compare Shaw's characters who speak Shaw's own opinions. What is your opinion of *The Madras House* as drama?

SECOND PAPER. By.....

Subject: THE WORK OF GALSWORTHY.

- a. Review his plays and discuss their themes, the attempt to stimulate thought through the objective presentation of moral and social problems, in which the author does not necessarily take sides. Why is such drama called "serious" and "intellectual"?
- b. In considering the technique of these plays compare Galsworthy's *Strife* with Hauptmann's *The Weavers*. In what respect is Galsworthy's technique more effective than that of Barker in *The Madras House*? Is Galsworthy a naturalist in the strictest sense of the word, or is he a realist?

DISCUSSION. Led by.....

Subject: STRIFE.

- 1. Theme. Galsworthy presents without bias the greatest tragedy of any industrial conflict, the uselessness of the struggle which in the end results only in compromise and could have been avoided in the first place if both sides had conceded somewhat. How does the overthrow of the unyielding leaders of each faction in the play carry out this idea? Note how Galsworthy avoids taking sides and so provokes thought.
- 2. Characters. Though the antagonists are really groups and not individuals notice how clearly the characters in each faction are depicted. They are human and so claim sympathy for each side. Discuss the characters of John Anthony and David Roberts, the leaders of the opposing factions, Capital and Labor.
- 3. Structure. Note the selection of dramatic situations, the restraint of the dialogue and the naturalness which makes the play seem a piece of life. Notice how Roberts and Anthony dominate the action and compare *Strife* with *The Weavers* in this respect.

4. Read the last part of Act II, Scene 2, for the speeches of Roberts and also read the end of the last act, from Anthony's long speech.

REFERENCES :

Lewisohn, *The Modern Drama*, 202-219.

Chandler, *Aspects of Modern Drama*, 215-227, 306-312.

Dickinson, *The Contemporary Drama of England*, 154-175, 205-224.

Strife should be studied.

The Madras House and Tchekoff's *The Cherry Orchard* should be read.

ADDITIONAL REFERENCES :

Clark, *The British and American Drama of Today*, 90-96, 128-139.

Henderson, *European Dramatists*, 365-395.

Borsa, *The English Stage of Today*, 96-119.

Moses, Montrose J., *Playhouse Progress*. Independent 82, 1915: 194-197.

Barker, Granville, *The Theatre: The Next Phase*. Forum 44, 1910: 159-170.

Howe, P. P., *The Plays of Granville Barker*. Fortnightly Review 100, 1913: 476-487.

"*The Skin Game*"—Galsworthy's *New Tragi-Comedy of Warring Social Forces*. Current Opinion 69, 1920: 649-656.

TENTH MEETING

Date..... Place.....

Topic: Barrie and the Drama of Fantasy.

Barrie has not allied himself with any radical movement but in his writing for the regular commercial stage he has achieved a distinctive literary style, insight into character, and imagination which rank him as one of the leading writers for the English stage. In his plays he has brought pathos and humor to his portrayal of character and touches all with a whimsical fancy and a charm of his own. *Peter Pan* is one of the dramatic classics of children which, like *The Bluebird*, is enjoyed by grown ups also for its quaint and original humor. *What Every Woman Knows* has been selected for study as an example of Barrie at his best in his understanding of the feminine, his revelation of the quaint in human nature, and his whimsical humor. The one-act plays of Barrie are especially popular in the Little Theatres of America and most of his plays have been successfully produced in this country.

FIRST PAPER. By.....

Subject: THE WORK OF BARRIE.

- a. Discuss briefly his life and success as a novelist, the success of his plays on the stage in England and in America. The publishing of his plays.
- b. Review his long plays and their themes. Discuss *Peter Pan*, a play in which the spirit of fantasy found perfect medium for expression. Note the growing popularity of plays of fantasy in the Little Theatres of America.

SECOND PAPER. By.....

Subject: BARRIE'S STYLE.

- a. Note the use of stage directions and the instinct of the novelist in these explanations. Compare the directions of Shaw and Barker.
- b. In discussing Barrie's long plays show how his unique individuality of style transforms even conventional themes into plays of distinctive charm.
- c. Discuss Barrie's one-act plays and, if possible, read *Rosalind* or *The Twelve Pound Look*.

DISCUSSION. Led by.....

Subject: WHAT EVERY WOMAN KNOWS.

1. Theme. Notice how the whole play is based on a little feminine "notion." Does Barrie seem prejudiced in favor of women? Do you think this type of play likely to live longer than a play of serious problems?
2. Characters. Discuss the men in the play and the whimsical manner in which Maggie's relatives are presented. Notice that the characters who take themselves so seriously are always humorous, while Maggie in her lightest speeches calls for sympathy. Discuss Barrie's mixture of pathos and humor. Discuss his insight into character and his use of gentle satire, especially illustrated in the picture of Lady Sybil.
3. Structure. Notice the long lapses of time in the play and the clever way in which Barrie builds up suspense to bridge over these gaps. Note the exposition of the play in Act I, the gradual revelation of Maggie's real character throughout the play. How does the playwright gain suspense at the end?
4. Read Act IV.

REFERENCES:

Dickinson, *The Contemporary Drama of England*, 230-240.
Andrews, *The Drama Today*, 156-160.
Borsa, *The English Stage of Today*, 67-72.
Cheney, *The New Movement in the Theatre*, Chapters I and III.
What Every Woman Knows should be studied.
Half Hours and *Echoes of the War* contain one-act plays. Read as many of these as possible.

ADDITIONAL REFERENCES:

Clark, *The British and American Drama of Today*, 165-172.
Williams, J. D., *The Charm that is Barrie's*. *Century* 88, 1914: 801-814.
Hamilton, Clayton, *Criticism and Creation in the Drama*. *Bookman* 44, 1917: 628-632.
Eaton, Walter Prichard, *A Dramatist and a Dreamer*. *Bookman* 48, 1919: 765-768.
Phelps, William Lyon, *The Plays of J. M. Barrie*. *North American* 212, 1920: 829-843.
"Mary Rose"—*A Tragic Fantasy of Time*. *Current Opinion* 69, 1920: 63-65.

ELEVENTH MEETING

Date..... Place.....

Topic: Recent Romantic Drama: Maeterlinck and Rostand.

Opposed to the drama of naturalism there sprung up abroad a school of romanticists who stood for idealism often carried into mysticism. Naturalism describes life as it is in fact. The "neo-romantics" strove for a vision of the greater meaning of life and all that makes it significant. This aim led to a mystic attitude and a use of symbolism to express the intangible. The work of Maeterlinck is an illustration of this method. Rostand is a poet whose work is romantic without being symbolic in any special sense, only as the romanticists always strive to interpret the unseen beyond the world of reality.

FIRST PAPER. By.....

Subject: MAETERLINCK: A MYSTIC AND SYMBOLIST.

- a. The rise of "neo-romanticism" which strives after an interpretive philosophy of life. Contrast the aims of naturalism. The tendency in modern drama swings from one extreme to another. Notice that Hauptmann and Strindberg both began as romanticists and later wrote naturalistic drama.
- b. Symbolism in poetry and drama, shown especially in the work of Yeats. Maeterlinck's use of old legend to symbolize the meaning of life. The atmosphere of his tragedies gives the feeling and mood of fatalism. Discuss his more mystic plays and their themes.
- c. Maeterlinck's best known play, *The Blue Bird*. Its success because of the beauty of spectacle and appeal of the story. In *The Betrothal* he has cloaked his ideas less skillfully and the morals are more apparent. Discuss the theme of this play.

DISCUSSION. Led by.....

Subject: PÉLLEAS AND MÉLISANDE.

1. Theme. Does Maeterlinck strive to symbolize an idea or a mood in this play? What is the purpose of the various short scenes which do not further the action of the story, such as the first scene in the first act? How does this scene symbolize the situation at the

end of the play? Of what value is the atmosphere created by such a scene? Has the old legend sufficient story interest to hold the attention without the symbolic interest?

2. Characters. Discuss them as types of romance rather than realistic people. How do the characters help to carry out the effects of unreality and mystery? Notice the old king and his role of interpreter and philosopher.
3. Structure. Even though the outlines are shadowy and indefinite the play has a consistent plot, each incident furthering the story in a measure. Of what value are scenes of atmosphere which are not an integral part of the plot? Note how the dramatist depends upon the appeal to the eye for aid in setting the mood of the play, his settings of gloomy vaults and towers and his use of symbolic objects. Note the division of each act into several scenes.
4. Read Act IV, Scene 4.

SECOND PAPER. By.....

Subject: THE WORK OF ROSTAND.

- a. The French romantic dramatists. The work of Rostand as distinguished from that of the symbolists.
- b. A consideration of Rostand's life and works. Discuss briefly the themes of his plays.
- c. Rostand's technique differs from that of the symbolists. He depicts life truthfully though he sees and strives to interpret the inner meaning and therefore does not follow the realists. But he does not endeavor to interpret events in life as symbols of something mystic and hidden. Compare his work with that of Maeterlinck.

DISCUSSION. Led by.....

Subject: CHANTACLER.

1. Theme. This play has been variously interpreted as symbolizing different theories of modern life. Has the poet a single idea to impress or does he strive to interpret the meaning of life in a broader way? The attempt of the Pheasant Hen to win Chantacler from his mission has been taken as a fable on Feminism. Is it necessary to keep these allegories in mind for genuine enjoyment of the play?
2. Characters. Note how the poet has blended the animal and human characteristics in his creations. What advantage does a romanticist find in the use of such a device in depicting universal types of humanity and not individuals? Note the satire on modern society, the treatments of the woman question.

3. Structure. Note the profusion of poetic description and the extravagance of language. Do you think the dramatic effect is retarded or enhanced by the lyric passages?
4. Read Act IV, Scenes 6, 7, and 8, from the entrance of the Nightingale.

REFERENCES :

Lewisohn, *The Modern Drama*, 220-247, 265-276.
Chandler, *Aspects of Modern Drama*, 53-64, 70-89, 104-105.
Pélléas and Mélisande and *Chantaclet* should be studied.
The Betrothal and *Cyrano de Bergerac* should be read, also *The Bluebird*.

ADDITIONAL REFERENCES :

Hale, *Dramatists of Today*, 12-49, 174-217.
Andrews, *The Drama of Today*, 184-194.
Clark, *The Continental Drama of Today*.
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Burton, Richard, *Maeterlinck, a Dramatic Impressionist*. Atlantic 74, 1894: 672-680.
Newman, Ernest, *Maeterlinck and Music*. Atlantic 88, 1901: 769-777.
De Soissons, S. C., *Maeterlinck as a Reformer of the Drama*. Contemporary Review 86, 1904: 699-708.
Roper, Arthur E., *Maeterlinck*. Contemporary Review 77, 1900: 422-443.
Lewisohn, E. L., *M. Edmond Rostand*. Nation 107, 1918: 769-770.
Sheldon, Caroline, *Rostand and Chantaclet*. Poet Lore 23, 1912: 74-78.
Soissons, *Edmond Rostand*. Contemporary Review 115, 1919: 188-195.
Burr, Anna R., *Edmond Rostand*. North American Review 212, 1920: 110-117.
Phelps, William Lyon, *Estimate of Maeterlinck*. North American 213, 1921: 98-108.
Gilman, Lawrence, "*The Betrothal*"—a *Fable for Lovers*. North American 209, 1919: 117-123.
Maeterlinck's New Plan for Picking a Wife. Literary Digest 59, 1918: 28-29.

TWELFTH MEETING

Date..... Place.....

Topic: The Irish Dramatic Movement: Yeats, Lady Gregory and Synge.

The Irish National Theatre grew out of the Irish literary renaissance and under the leadership of Yeats and Lady Gregory it was established to be a medium for the production of a true folk-drama. The writers who contributed to the movement have created a distinctive dramatic literature, depicting faithfully the romance of their legends and the comedy and tragedy of the daily life of Irish folk. Using most often the one-act form, they have built small dramas so true to the life of their own people as to have universal human appeal. The work of Yeats is linked with that of the neo-romantic symbolists and mystics such as Maeterlinck. Yeats is primarily a poet but he has been a great power in the dramatic movement, with Lady Gregory who is exceedingly skillful in drawing the Irish peasant characters. Synge's work makes the most powerful dramatic appeal for he is a realist who is interested not in ideas merely but in human life itself.

FIRST PAPER. By.....

Subject: THE FORMATION OF THE IRISH NATIONAL THEATRE.

- a. The Irish literary renaissance and the Nationalist movement in politics. Show how the desire for a free Irish theatre grew out of these movements. Explain the opposition to the truthful presentation of Irish characters on the stage. Note the protest aroused by *The Playboy of the Western World*.
- b. A review of the progress of the Theatre from its beginning. The distinctive characteristics of its organization, the acting and staging, the "amateur" qualities. Note the reception of the Irish Players in America and their influence on the Little Theatre movement.
- c. Discuss the Irish drama of recent years, especially the work of St. John Ervine and his recent success in America with *Jane Clegg* and *John Ferguson*.

SECOND PAPER. By.....

Subject: THE WORK OF YEATS, LADY GREGORY AND
SYNGE.

- a. The work of Lady Gregory in collecting the folk-legends of Ireland and their use in the writing of romantic plays by Yeats and others. Discuss the interest in new dramatic forms influenced especially by Yeats' work in poetry. Note the faults of his plays as acting pieces and compare the folk-comedies of Lady Gregory. What is the distinct achievement of Synge?
- b. Discuss *The Hour Glass* and *The Rising of the Moon*. What are the advantages of the one-act form? the disadvantages? Compare other one-act plays studied.
- c. Review the plays of Synge, his aim in presenting such characters as are found in *The Tinker's Wedding* and *In the Shadow of the Glen*. Compare his plays with those of Lady Gregory and Yeats for completeness and dramatic power.

DISCUSSION. Led by.....

Subject: RIDERS TO THE SEA.

1. Theme. Man's defeat in the struggle against the forces of nature is shown here indirectly. Does this fact justify the criticism that a one-act tragedy is imperfect because it must show only the end of the conflict? What is your opinion of the play as a great tragedy?
2. Characters. Note how, in portraying a simple Aran peasant mother and her children, Synge has pictured a tragedy that is universal as human life. Note the language of the play, the use of simple idiom and the economy of speech, the differentiation of the characters.
3. Structure. This play has been called a perfect one-act tragedy. Note the skillful exposition of the story and the swift and inevitable movement of the action.
4. Read the whole play if possible.

REFERENCES:

Lewisohn, *The Modern Drama*, 264-276.

Chandler, *Aspects of Modern Drama*, 233-267.

Riders to the Sea should be studied.

The Rising of the Moon, *The Hour Glass*, *The Tinker's Wedding*, and *In the Shadow of the Glen* should be read, together with other one-act plays by Yeats, Lady Gregory and Synge, and of other playwrights of the Abbey Theatre.

ADDITIONAL REFERENCES :

- Andrews, *The Drama of Today*, 160-168.
- Borsa, *The English Stage of Today*, 286-314.
- Clark, *The British and American Drama of Today*, 181-207.
- Elton, *Modern Studies*, 285-320.
- Boyd, *The Contemporary Drama of Ireland*.
- Weygandt, *Irish Plays and Playwrights*.
- Bickley, J. M. *Synge and the Irish Dramatic Movement*.
- Bourgeois, *John M. Synge and the Irish Theatre*.
- Yeats, *The Cutting of an Agate*.
- Synge's prefaces to *The Tinker's Wedding* and *The Playboy of the Western World*.
- Gregory, Lady, *The Irish Theatre and the People*. *Yale Review* 1, 1912: 188-191.
- Colum, Padraic, *Lady Gregory and the Irish Literary Movement*. *Forum* 53, 1915: 133-148.
- Quinn, John, *Lady Gregory and the Abbey Theatre*. *Outlook* 99, 1911: 916-919.
- Bennett, Charles A., *The Plays of John M. Synge*. *Yale Review* 1, 1912: 192-205.
- Blake, Warren B., *John Synge and His Plays*. *Dial* 50, 1911: 37-41.
- Tennyson, Charles, *The Rise of the Irish Theatre*. *Contemporary Review* 100, 1911: 240-247.
- Figgis, Darrell, *The Art of J. M. Synge*. *Fortnightly Review* 96, 1911: 1056-1065.

THIRTEENTH MEETING

Date.....

Place.....

Topic: Two American Playwrights, William Vaughn
Moody and Percy MacKaye.

True American drama came into existence when our playwrights began to realize the wealth of native material and to break away from imitations of English and French models. Study the drama which preceded William Vaughn Moody's *The Great Divide* to understand why this play was hailed as a "great American drama." Moody endeavored to interpret the clash of traditions which have gone to make the nation. Percy MacKaye in *The Scarecrow*, has sought to dramatize a story of the beliefs of the people of Old Salem, and to give to it a wider and more universal interpretation. This leads him into sacrificing dramatic for literary values at times, but his achievement marks an important point in the formation of a native drama. These two plays should be compared with *The Truth* and *The Witching Hour* as regards dramatic effectiveness and truthful interpretation of character.

FIRST PAPER. By.....

Subject: WILLIAM VAUGHN MOODY AND HIS PLACE IN
AMERICAN DRAMA.

- a. A short review of the early American drama—the work of Boker, Boucicault, and Steele MacKaye leading to the beginnings of real American drama with Bronson Howard.
- b. The drama of later writers. Gillette, Fitch, and Augustus Thomas wrote plays which have been termed "journalistic" because of over-emphasis of the story and effective "punch" which resulted in a lack of psychological interpretation of character. Note these faults in *The Truth*, by Clyde Fitch, and *The Witching Hour*, by Augustus Thomas. Compare *The Great Divide*.
- c. Give a brief summary of Moody's work. Show how his plays were enriched by his poetical gifts. How was *The Faith Healer* impaired dramatically by over-emphasis of the poetical and philosophical? Note the interpretation of character in *The Great Divide* and show the significance of this play as genuine American Drama.

DISCUSSION. Led by.....

Subject: THE GREAT DIVIDE.

1. Theme. The clash between the free rough West and the Puritanism of New England morality is a real American problem. Does the play illustrate an underlying unity in American life? Does the happy ending seem illogical?
2. Characters. Compare the characterization in this play with that in *The Truth* and *The Witching Hour*. Note especially the character of Ruth and how in her inner struggle the playwright has shown the psychology of the West and of Eastern America.
3. Structure. The climax of the play comes in the first act, making it difficult for the dramatist to sustain interest at the end. Does he succeed in doing this? Is there sufficient suspense at the end of the second act to make the final action effective?
4. Read the scene between Ruth and Ghent in Act I and in Act III.

SECOND PAPER. By.....

Subject: PERCY MACKAYE, AN AMERICAN DRAMATIST OF TODAY.

- a. His life and training for playwriting. A short review of his plays and their reception on the stage. Note the detached and over-literary style which mars the dramatic effectiveness of most of his plays.
- b. His theory of drama. (See *The Civic Theatre*, by MacKaye or his articles on the subject.) Discuss the work he has done in Pageantry and the aims which inspire him.

DISCUSSION. Led by.....

Subject: THE SCARECROW.

1. Theme. Note the use of fantasy and allegory to impress the central idea. The theme is universal, that of the uplifting power of love which in the end turns a scarecrow into a man. Yet the play is distinctly local, that is, the New England atmosphere is an essential part of the play. How do these two characteristics make for permanent value?
2. Characters. Note their individuality and the clearness with which the writer has drawn them. Note, too, the Yankee aspect which Dickon and the hero wear. Does the conversation ever become literary?

3. Structure. Note the observation of the unity of time. The development of the plot to a climax clarifies the theme of the play. Do the second and third acts build up consistently to the end?
4. Read Act IV.

REFERENCES :

- Clark, *The British and American Drama of Today*, 258-268.
Cheney, *The New Movement in the Theatre*, 91-203.
Burton, *The New American Drama*, 48-117, 154-162.
Andrews, *The Drama of Today*, 61-104.
MacKaye, *The Civic Theatre*.
Manly, introduction to collected *Poems and Plays* by William Vaughn Moody.
MacKaye, introduction to *The Scarecrow* (Macmillan edition.)
The Great Divide and *The Scarecrow* should be studied.
The Truth and *The Witching Hour* should be read.

ADDITIONAL REFERENCES :

- MacKaye, *Self-Expression and the American Drama*. North American
188, 1918 : 404-410.

FOURTEENTH MEETING

Date..... Place.....

Topic: The Little Theatre Movement in America and the Work of Eugene O'Neill.

The Little Theatres in America are doing work along the same lines as that of the Independent Theatres in England. Many of the groups are made up of amateurs or professionals who find here a means of experimenting with new effects in stagecraft and new forms of drama. These small theatres not only produce repertoire of established stage successes but they are able to try out the work of new writers without the great financial risk attendant upon a production in New York. Many of our present day dramatists have received their training and first encouragement in just such groups. The Provincetown Players is one of the best known of the Little Theatre groups and has made possible the production of the plays of Eugene O'Neill and their success in New York. A serious consideration of the significance of the work of O'Neill is important for an understanding of the drama in America today.

FIRST PAPER. By.....

Subject: THE WORK OF THE LITTLE THEATRES.

- a. The need for the experimental theatre. The commercialism of the New York stage. The Little Theatre in New York. The effects of the work of the art theatres on the standard of dramatic production in professional theatres. The Little Theatre as a self-supporting institution.
- b. The work of the Little Theatres—experimental groups which work out new art effects and new types of plays. The work of the Universities in this line. The new stagecraft, scenery and lighting developments.
- c. The writers who have received their first encouragement through the independent and experimental groups.

SECOND PAPER. By.....

Subjects THE PROVINCETON PLAYERS AND EUGENE O'NEILL.

- a. The organization and work of the Provincetown Players. A consideration of their one-act plays and the writers who have found means of expression through this group.
- b. The life of Eugene O'Neill, his writings and the production of his one-act plays by the Provincetown Players.
- c. *Beyond the Horizon*. The method followed in introducing this play on Broadway. Its success and the award of the Pulitzer prize to O'Neill. Review, also, O'Neill's recent plays, especially *The Emperor Jones*. Notice the unusual technique of this play.

DISCUSSION. Led by.....

Subject: *BEYOND THE HORIZON*.

- 1. Theme. Note how the idea of the play is revealed through the action, as the full tragedy of the mistake of the brothers unfolds. This tragedy is a folk-play. What is the appeal and how significant is it?
- 2. Characters. Note the character development, the changes wrought by years of struggle under conditions to which the brothers were not suited. Is this development consistent? Discuss the portrayal of the character of Ruth.
- 3. Structure. Note the division of each act into two scenes. Is this effective? Note the lapse of time between each act. Discuss the technique of the last scene of the play.
- 4. Read Act II, Scene 1, from the entrance of Robert.

REFERENCES—THE LITTLE THEATRE MOVEMENT:

Cheney, *The New Movement in the Theatre*.
The Art Theatre.
Dickinson, *The Insurgent Theatre*.
Phelps, *The Twentieth Century Theatre*, Chapter III.
Mackay, *The Little Theatre in the United States*.
Burleigh, *The Community Theatre*, Chapter IV.
Andrews, *The Drama of Today*, Chapter VI.
Moderwell, *The Theatre of Today*.
Little Theatres. Nation 108, 1919: 702-703.
Our Little Theatre Movement Has a Meaning All Its Own. Current Opinion 66, 1919: 372.
Walker, Stuart, *The Successful Experimental Theatre*. Drama League Monthly II, 8, 1918.

REFERENCES—EUGENE O'NEILL:

Eaton, Walter Prichard, *Eugene O'Neill*. Theatre Arts Magazine 4, 1920: 286-289.

"Beyond the Horizon."

Literary Digest 64, 1920: 33.

Nation 110, 1920: 241-242.

Current Opinion 68, 1920: 339-344.

Everybody's 43, 1920: 49.

Woollcott, Alexander, *The Coming of Eugene O'Neill*. New York Times, February 8, 1920, VIII, 2.

Eugene O'Neill's Tragedy. New York Times, February 4, 1920, 12.

Beyond the Horizon Established. New York Times, March 10, 1920, 9.

The Special Matinee. New York Times, March 14, 1920, V, 5.

O'Neill, Eugene, Letter on *The Writing of "Beyond the Horizon."* New York Times, April 11, 1920, VI, 2.

The Emperor Jones, printed in Theatre Arts Magazine 5, 1921: 29-59.

Review of *The Emperor Jones*. Outlook 126, 1920: 710-711. Current Opinion 70, 1921: 55-64.

Beyond the Horizon should be studied.

The one-act plays in *The Moon of the Caribbees* should be read, with some recent one-act pieces of other authors.

BIBLIOGRAPHY

I

A LIST OF PLAYS FOR STUDY

Most of the following plays are not contained in the collection, *Chief Contemporary Dramatists*. Some are recommended for the valuable introductory matter. Cheap acting editions of the plays starred may be obtained from Walter H. Baker and Company.

Ibsen, **A Doll's House*, **Ghosts*. Volume VII of edition edited with introductions by William Archer. Scribner. \$2.00.

Björnson, *Plays*, (First Series). *The Gauntlet*, *Beyond Our Power*, *The New System*. Translated with an introduction by Edwin Björkman. Scribner. \$2.50.

Brieux, *Three Plays by Brieux*, *Maternity*, *The Three Daughters of M. Dupont*, *Damaged Goods*. Preface by George Bernard Shaw. Brentano's. \$2.25.

Strindberg, *Plays*, (First Series). Translated with an introduction by Edwin Björkman. Scribner. \$2.50.

Sudermann, *Morituri*, containing *Teja*, *Fritzchen*, *The Eternal Masculine*. Translated by Archibald Alexander. Scribner. \$2.00.

Roses, containing *Streaks of Lights*, *The Last Visit*, *Margot*, **The Far-Away Princess*. Translated by Grace Frank. Scribner. \$2.00.

Pinero, *The Social Plays of Arthur Wing Pinero*. Edited with prefaces by Clayton Hamilton. Volume II contains **Iris* and **The Gay Lord Quex*. Dutton. \$3.50.

Jones, *The Theatre of Ideas*, containing *The Goal*, *Her Tongue*, *Grace Mary*. Doran. \$1.25.

Wilde, **The Importance of Being Earnest*. Baker. \$.60.

Shaw, *Plays Pleasant and Unpleasant*, with prefaces. Volume I, **Widower's Houses*, **The Philanderer*, **Mrs. Warren's Profession*, Volume II, **Arms and the Man*, **You Never Can Tell*, **The Man of Destiny*, **Candida*. Brentano's. \$2.50 each volume.

Press Cuttings. Brentano's. \$.75.

How He Lied to Her Husband with The Man of Destiny. Brentano's. \$.75.

Barrie, *What Every Woman Knows*. Scribner. \$1.50.

Half Hours. Scribner. \$1.75.

Echoes of the War. Scribner. \$1.75.

Rostand, *Chantacler*. Translated by Gertrude Hall. Duffield. \$1.50.

**Cyrano de Bergerac*. Translated by Gertrude Hall. Doubleday. \$1.00.

Maeterlinck, *The Bluebird*. Dodd, Mead. \$2.00.

The Betrothal. Dodd, Meade. \$2.00.

- Synge, *In the Shadow of the Glen*. Luce. \$.75.
The Tinker's Wedding. Luce. \$.75.
The Playboy of the Western World. Luce. \$.75.
- Yeats, *The Hour Glass*, *Cathleen ni Houlihan*, *A Pot of Broth*. Macmillan. \$2.00.
**The Land of Heart's Desire*. Baker. \$.35.
- Lady Gregory, *New Comedies*. Putnam. \$2.00.
Seven Short Plays. Putnam. \$2.00.
- MacKaye, *The Scarecrow*. Macmillan. \$1.50.
- Moody, *Poems and Plays*. With an introduction by John Manly. 2 volumes. Houghton. \$2.50 each volume.
- O'Neill, *The Moon of the Caribbees*. Boni and Liveright. \$1.75.
Beyond the Horizon. Boni and Liveright. \$1.75.
- Representative One-Act Plays by American Authors*. Edited by Margaret Mayorga. Little, Brown. \$3.25.
- Chief Contemporary Dramatists*, by Thomas H. Dickinson, contains the following plays: **Lady Windermere's Fan*, by Wilde; **The Second Mrs. Tanqueray*, by Pinero; *Michael and His Lost Angel*, by Jones; *Strife*, by Galsworthy; *The Madras House*, by Barker; *The Hour-Glass*, by Yeats; **Riders to the Sea*, by Synge; *The Rising of the Moon*, by Lady Gregory; **The Truth*, by Fitch; *The Great Divide*, by Moody; **The Witching Hour*, by Thomas; *The Scarecrow*, by MacKaye; *The Weavers*, by Hauptmann; *The Vale of Content*, by Sudermann; *The Red Robe*, by Brioux; *Know Thyself*, by Hervieu; *Pelléas and Mélisande*, by Maeterlinck; *Beyond Human Power*, by Björnson; *The Father*, by Strindberg; *The Cherry Orchard*, by Tchekoff.

II

REFERENCE BOOKS—CRITICISM

- Andrews, Charlton, *The Drama Today*. Lippincott. \$2.50.
- Archer, William, *Play-Making*. Small, Maynard. \$2.00.
- Bickley, Francis, *J. M. Synge and the Irish Dramatic Movement*. Houghton Mifflin. \$.75.
- Borsa, Mario, *The English Stage of Today*. Lane, London. \$2.50.
- Bourgeois, Maurice, *John Millington Synge and the Irish Theatre*. Macmillan. \$3.00.
- Boyd, Ernest A., *The Contemporary Drama of Ireland*. Little, Brown. \$1.75.
- Burleigh, Louise, *The Community Theatre in Theory and Practice*. Little, Brown. \$1.75.
- Burton, Richard, *Bernard Shaw, The Man and the Mask*. Holt. \$1.75.
The New American Drama. Crowell. \$1.25.
- Brandes, Georg, *Henrik Ibsen, Björnsterne Björnson, Critical Studies*. Heinemann, London.

- Carter, Huntly, *The Theatre of Max Reinhardt*. Kennerley. \$2.50.
- Chandler, F. W., *Aspects of Modern Drama*. Macmillan. \$2.50.
- Cheney, Sheldon, *The Art Theatre*. Knopf. \$2.00.
- The New Movement in the Theatre*. Kennerley. \$2.00.
- Chesterton, Gilbert K., *George Bernard Shaw*. Lane. \$1.50.
- Clark, Barrett H., *The British and American Drama of Today*. Holt. \$2.00.
- The Continental Drama of Today*. Holt, \$2.00.
- Coar, J. F., *Studies in German Literature in the Nineteenth Century*. Macmillan. \$3.00.
- Dickinson, Thomas H., *The Case of American Drama*. Houghton Mifflin. \$2.50.
- The Contemporary Drama of England*. Little, Brown. \$1.75.
- The Insurgent Theatre*. Huebsch. \$1.25.
- Elton, Oliver, *Modern Studies*. Longmans. \$2.75.
- Gosse, Edmund, *Henrik Ibsen*. Scribner. \$1.50.
- Hale, E. E., Jr., *Dramatists of Today*. Holt. \$1.75.
- Heller, Otto, *Studies in Modern German Literature*. Ginn. \$1.50.
- Henderson, Archibald, *European Dramatists*. Stewart and Kidd. \$3.00.
- George Bernard Shaw—His Life and Works*. Boni and Liveright. \$2.50.
- Letters of Henrik Ibsen* (translated by Laurvik and Morison). Fox, Duffield. \$2.50.
- Lewisohn, Ludwig, *The Modern Drama*. Huebsch. \$1.50.
- MacKaye, P., *The Civic Theatre*. Kennerley. \$1.50.
- Mackay, Constance D'Arcy, *The Little Theatre in the United States*. Holt. \$2.00.
- Moses, Montrose, J., *The American Dramatist*. Little, Brown. \$2.50.
- Phelps, William Lyon, *The Twentieth Century Theatre*. Macmillan. \$1.50.
- Shaw, George Bernard, *Dramatic Opinions and Essays*, (2 volumes). Brentano's. \$4.50 net.
- The Quintessence of Ibsenism*. Brentano's. \$1.75.
- Weygandt, Cornelius, *Irish Plays and Playwrights*. Houghton Mifflin. \$3.00.
- Yeats, William Butler, *The Cutting of an Agate*. Macmillan. \$2.00.

III

GENERAL REFERENCE BOOKS

The books mentioned below are valuable as general works on the Drama. They are not referred to in the Study Course but are recommended for use in a thorough study of Modern Drama.

- Baker, George P., *Dramatic Technique*. Houghton. \$3.50.

- Clark, Barrett, *European Theories of the Drama*. Stewart and Kidd. \$5.00.
- Hamilton, Clayton, *Problems of the Playwright*. Holt. \$1.75.
Studies in Stage Craft. Holt. \$1.75.
The Theory of the Theatre. Holt. \$1.75.
- Henderson, Archibald, *The Changing Drama*. Holt. \$1.50.
Interpreters of Life and the Modern Spirit. Kennerley. \$1.50.
- Andrews, Charlton, *The Technique of Play Writing*. Home Correspondence School. \$1.50.
- Rolland, Romain, *The People's Theatre*. Holt. \$1.35.
- Meredith, George, *Essay on Comedy and the Uses of the Comic Spirit*.
Modern Drama and Opera, Reading Lists on the Works of Various Authors.
 The Boston Book Company.
- Matthews, Brander, *A Study of the Drama*. Houghton. \$2.00.
- Crawford, M. C., *The Romance of the American Theatre*. Little, Brown. \$3.00.
- Moderwell, H. K., *The Theatre of Today*. John Lane. \$1.50.

PERIODICALS

The following periodicals will be found useful:

- The Drama*, published by the Drama League of America.
- The Theatre Arts Magazine*, especially concerned with the arts of the drama.
- The Theatre Magazine*, treating the doings of the commercial theatre, amateur groups and moving picture production.

IV

A SELECTED READING LIST OF PLAYS

The plays starred are one-act pieces. A program of short plays may be selected for performance from this list.

HENRIK IBSEN (1828-1906).

- 1854 *Lady Inger of Ostraat*.
 1855 *The Feast at Solhoug*.
 1857 *The Vikings of Helgeland*.
 1862 *The Comedy of Love*.
 1863 *The Pretenders*.
 1865 *Brand*.
 1867 *Peer Gynt*.
 1868 *The League of Youth*.
 1873 *Emperor and Galilean*.
 1877 *The Pillars of Society*.
 1879 *A Doll's House*.
 1881 *Ghosts*.
 1882 *An Enemy of the People*.
 1884 *The Wild Duck*.
 1886 *Rosmerholm*.

- 1888 *The Lady from the Sea.*
- 1890 *Hedda Gabler.*
- 1892 *The Master Builder.*
- 1894 *Little Eyolf.*
- 1896 *John Gabriel Borkman.*
- 1899 *When We Dead Awaken.*

BJÖRNSTJERNE BJÖRNSSON (1832-1910).

- 1874 *The Editor.*
- 1875 *The Bankrupt.*
- 1877 *The King.*
- 1879 *The New System.*
- 1883 *The Gauntlet.*
- 1883 *Beyond Human Power.*

PAUL HERVIEU (1857-1915).

- 1901 *The Trail of the Torch.*
- 1905 *Modesty.*
- 1909 *Know Thyself.*

EUGENE BRIEUX (1858-).

- 1890 *Artists' Families.*
- 1897 *The Three Daughters of Monsieur Dupont.*
- 1900 *The Red Robe.*
- 1901 *Damaged Goods.*
- 1903 *Maternity.*

AUGUST STRINDBERG (1849-1912).

- 1883 *Lucky Pehr.*
- 1887 *The Father.*
- 1888 *Countess Julie.*
- 1890 **The Outlaw.*
- 1890 **The Stronger.*
- 1897 **The Link.*
- 1901 *The Dance of Death.*
- 1902 *The Dream Play.*

GERHART HAUPTMANN (1862-).

- 1891 *Lonely Lives.*
- 1893 *The Weavers.*
- 1893 *The Assumption of Hannele.*
- 1896 *The Sunken Bell.*
- 1898 *Drayman Henschel.*

HERMANN SUDERMANN (1857-).

- 1893 *Magda.*
- 1895 *The Vale of Content.*
- 1896 **Teja.*
- *Fritchen.*
- *The Eternal Masculine.*

- 1900 *The Fires of Saint John.*
- 1902 *The Joy of Living.*
- 1907 **The Last Visit.*
- **Streaks of Light.*
- **Margot.*
- **The Far-Away Princess.*

HENRY ARTHUR JONES (1851-).

- 1884 *Saints and Sinners.*
- 1889 *The Middleman.*
- 1896 *The Rogue's Comedy.*
- 1896 *Michael and His Lost Angel.*
- 1897 *The Liars.*
- 1898 *The Manœuvres of Jane.*
- 1900 *Mrs. Dane's Defence.*
- 1913 *The Divine Gift.*
- 1913 *Mary Goes First.*
- 1915 **The Goal.*
- **Her Tongue.*
- **Grace Mary.*

ARTHUR WING PINERO (1855-).

- 1885 *The Magistrate.*
- 1886 *The Schoolmistress.*
- 1887 *Dandy Dick.*
- 1888 *Sweet Lavendar.*
- 1891 *The Times.*
- 1893 *The Amazons.*
- 1893 *The Second Mrs. Tanqueray.*
- 1895 *The Notorious Mrs. Ebbsmith.*
- 1898 *Trelawny of the "Wells".*
- 1899 *The Gay Lord Quex.*
- 1901 *Iris.*
- 1903 *Letty.*
- 1906 *His House in Order.*
- 1908 *The Thunderbolt.*
- 1909 *Midchannel.*
- 1913 **Playgoers.*

OSCAR WILDE (1856-1900).

- 1883 *Vera.*
- 1883 *The Duchess of Padua.*
- 1892 *Lady Windermere's Fan.*
- 1893 *A Woman of No Importance.*
- 1895 *An Ideal Husband.*
- 1895 *Salome.*
- 1895 *The Importance of Being Earnest.*

GEORGE BERNARD SHAW (1856-).

- 1892 *Widowers' Houses.*
- 1892 *The Philanderer.*

- 1894 *Arms and the Man.*
 1897 *Candida.*
 1897 *The Devil's Disciple.*
 1897 **The Man of Destiny.*
 1900 *You Never Can Tell.*
 1900 *Captain Brassbound's Conversion.*
 1902 *Mrs. Warren's Profession.*
 1903 *John Bull's Other Island.*
 1904 **How He Lied to Her Husband.*
 1905 *Man and Superman.*
 1905 *Major Barbara.*
 1906 *The Doctor's Dilemma.*
 1906 *Caesar and Cleopatra.*
 1908 *Getting Married.*
 1909 **Press Cuttings.*
 1909 *The Shewing-Up of Blanco Posnet.*
 1910 *Misalliance.*
 1911 *Fanny's First Play.*
 1911 **The Dark Lady of the Sonnets.*
 1912 *Androcles and the Lion.*
 1913 **Overruled.*
 1913 *Pygmalion.*
 1916 *The Great Catherine.*
 1918 *Heartbreak House.*
 **O'Flaherty.*
 **The Inca of Perusalem.*
 **Augustus Does His Bit.*
 **Annajanska, the Bolshevik Empress.*

HARLEY GRANVILLE BARKER (1877-).

- 1902 *The Marrying of Ann Leete.*
 1905 *The Voysey Inheritance.*
 1906 *Prunella* (with Laurence Housman).
 1907 *Waste.*
 1910 *The Madras House.*
 1913 *The Harlequinade* (with Dion Calthrop).

JOHN GALSWORTHY (1867-).

- 1906 *The Silver Box.*
 1907 *Joy.*
 1909 *Strife.*
 1909 *The Eldest Son.*
 1910 *Justice.*
 1911 **The Little Dream.*
 1912 *The Pigeon.*
 1913 *The Fugitive.*
 1914 *The Mob.*
 1920 *A Bit o' Love.*
 The Foundations.
 The Skin Game.

JAMES MATTHEW BARRIE (1860-).

- 1903 *Quality Street.*
- 1903 *The Admirable Crichton.*
- 1905 *Alice-Sit-By-the-Fire.*
- 1905 **Pantaloon.*
- 1908 *What Every Woman Knows.*
- 1910 **The Twelve Pound Look.*
- 1912 **Rosalind.*
- 1914 **The Will.*
- 1916 *A Kiss for Cinderella.*
- 1919 **The Old Lady Shows Her Medals.*
 - **The New Word.*
 - **Barbara's Wedding.*
 - **A Well-Remembered Voice.*

MAURICE MAETERLINK (1862).

- 1890 *Princess Maleine.*
- 1891 **The Intruder.*
- 1891 **The Blind.*
- 1893 **The Seven Princesses.*
- 1893 *Pélléas and Mélisande.*
- 1895 **The Interior.*
- 1896 *Alladine and Palomides.*
- 1899 *The Death of Tintagiles.*
- 1902 *Monna Vanna.*
- 1908 *The Blue Bird.*
- 1910 *Mary Magdelene.*
- 1917 **A Miracle of Saint Antony.*
- 1918 *The Burgomaster of Stilemonde.*
- 1918 *The Betrothal.*

EDMOND ROSTAND (1868-).

- 1894 *The Romancers.*
- 1897 *Cyrano de Bergerac.*
- 1900 *L'Aiglon.*
- 1910 *Chantaclet.*

WILLIAM BUTLER YEATS (1865-).

- 1894 **The Land of Heart's Desire.*
- 1899 *The Countess Cathleen.*
- 1902 **Cathleen ni Houlihan.*
- 1902 **A Pot of Broth.*
- 1903 **The Hour Glass.*
- 1903 **The King's Threshold.*
- 1904 **The Shadowy Waters.*
- 1904 **On Baile's Strand.*
- 1906 **Deirdre.*
- 1910 **The Green Helmet.*



JOHN MILLINGTON SYNGE (1871-1909).

- 1903 **In the Shadow of the Glen.*
- 1904 **Riders to the Sea.*
- 1905 *The Well of the Saints.*
- 1907 *The Playboy of the Western World.*
- 1909 *The Tinker's Wedding.*
- 1909 *Deirdre of the Sorrows.*

ISABEL AUGUSTA GREGORY (1859-).

- 1904 **Spreading the News.*
- 1905 *The White Cockade.*
- 1905 *Kincora.*
- 1906 **Hyacinth Halvey.*
- 1906 **The Gaol Gate.*
- 1906 *The Canavans.*
- 1906 *Grania.*
- 1907 **The Jackdaw.*
- 1907 **The Rising of the Moon.*
- 1907 **Devorgilla.*
- 1908 **The Workhouse Ward.*
- 1910 **The Travelling Man.*
- 1910 **The Full Moon.*
- 1910 **Coats.*
- 1911 **The Deliverer.*
- 1912 *Damer's Gold.*
- 1912 **McDonough's Wife.*
- 1912 **The Bogic Men.*

WILLIAM VAUGHN MOODY (1869-1910).

- 1906 *The Great Divide.*
- 1909 *The Faith Healer.*

PERCY MACKAYE (1875-).

- 1903 *The Canterbury Pilgrims.*
- 1908 *The Scarecrow.*
- 1911 **Chuck.*
 - *Gettysburg.*
 - *The Antick.*
 - *The Cat-Boat.*
 - *Sam Average.*
- 1913 *Tomorrow.*
- 1914 *A Thousand Years Ago.*
- 1914 *Saint Louis.*
- 1914 *Sanctuary.*
- 1917 *The Evergreen Tree.*
- 1918 *Jeanne D'Arc.*
- 1919 *Washington, The Man Who Made Us.*
- 1919 *The Will of Song.*
- 1920 *The Pilgrim and the Book.*

EUGENE O'NEILL (1888-).

1914 **Thirst*.

**The Web*.

**Warnings*.

**Fog*.

**Recklessness*.

1918 **The Moon of the Caribbees*.

**Bound East for Cardiff*.

**The Long Voyage Home*.

**In the Zone*.

**Ile*.

**Where the Cross is Made*.

**The Rope*.

1920 *Beyond the Horizon*.

A STUDY COURSE IN THE MODERN DRAMA

TERMS FOR THE COURSE

The course is based on plays contained in Dickinson's *Chief Contemporary Dramatists* with several separate plays which are not included in this collection. For reference books throughout the course, Chandler's *Aspects of Modern Drama* and Lewisohn's *The Modern Drama* are to be used. For a fee of \$10.00 ten copies of the Study Course and the three books mentioned above will be furnished. The other books may be borrowed from the University Library.

Additional copies of the Study Course may be purchased for \$0.50. The price of *Chief Contemporary Dramatists* is \$3.75, *The Modern Drama*, \$1.50, and *Aspects of Modern Drama*, \$2.50.

THE LOAN OF BOOKS

Books and other material for this course will be loaned by the Bureau of Extension upon the following terms: The club must first register and pay the required fee. Requisition blanks for reference books will be sent to the secretary of each club. These must be filled out and returned when material is needed.

The secretary should order the books at least two weeks before they are to be used. Requests for books by return mail will be attended to, but no guarantee is made that they will reach their destination in time to be of use.

Books and other material must be returned in two weeks from the date they are issued, which is stamped on the book pocket on the first page of the book. The club is subject to a fine of five cents a day on each package of books kept over two weeks. Upon request, the time on books will be extended one week.

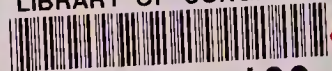
Transportation charges both ways are borne by the club. This may be reduced if material for each meeting is sent to one person rather than to each person on the program.

Address all correspondence concerning this program to:

WOMEN'S CLUBS DIVISION,
BUREAU OF EXTENSION,
University of North Carolina,
Chapel Hill, N. C.

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